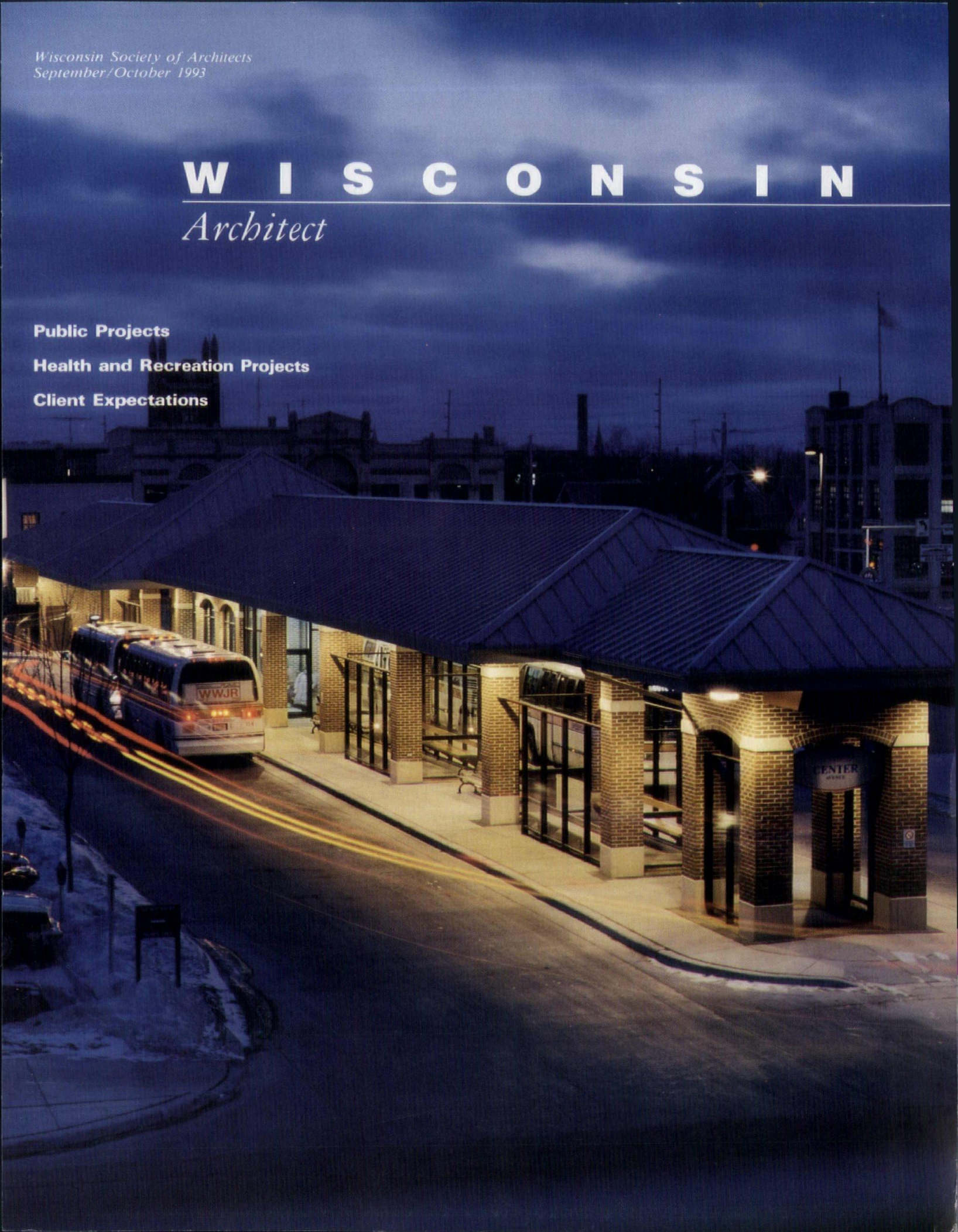
Wisconsin Society of Architects
September/October 1993

WISCONSIN
Architect

Public Projects

Health and Recreation Projects

Client Expectations



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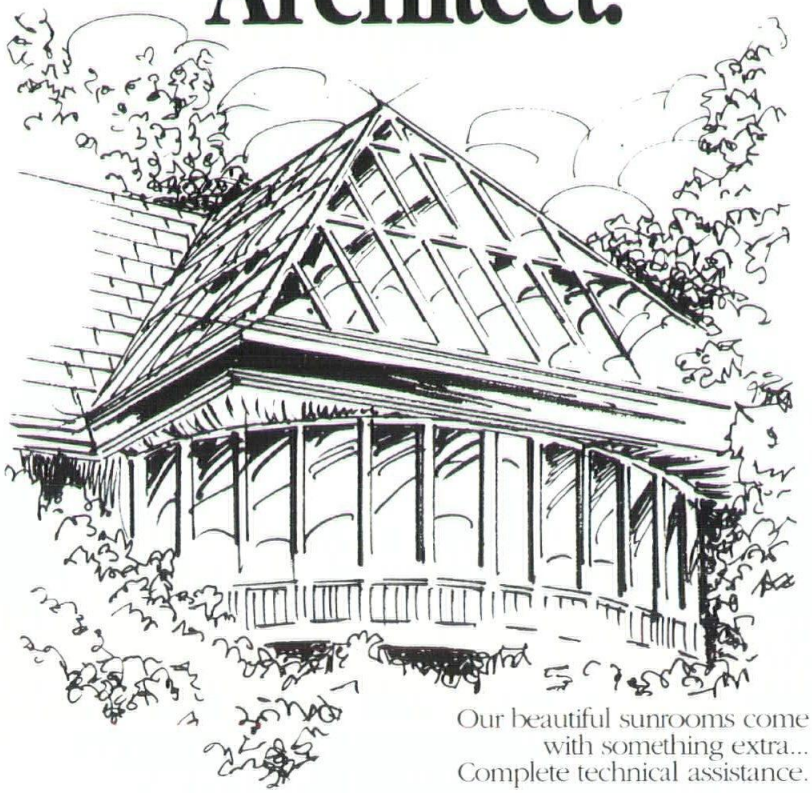

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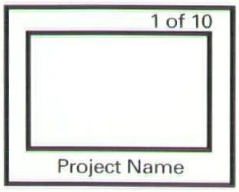
AWARDS

"Best of Show" and two **"Excellence"** Awards recognizing the Architect, Owner/Developer, Mason Contractor and CMU producer will be presented in addition to **"Finalist"** Awards. Announcement of the winners will take place at the 1994 Wisconsin Society of Architects Convention. Winners will be featured in *Wisconsin Architect* and *Masonry Insight* magazines.

ENTRY FORMAT

Each entry must be accompanied by:

1. An official entry form (form may be duplicated).
2. A minimum of seven and a maximum of ten 35mm slides of the project. (Professional quality duplicates are recommended. Materials cannot be returned.)
3. Arrange your slides so they accurately represent your project to the panel of judges. Suggested slide contents: overall view of project; special design features; interior applications; masonry detailing; close-ups and overall views from varying perspectives to allow the judges to adequately visualize the utilization of concrete masonry in the design solution.
4. Each slide must include:
   a. The project name or abbreviation on the bottom border.
   b. A number in the upper right corner designating numerical sequence of the order you wish the slides be presented. (1 of 10, 2 of 10, etc.)



5. A brief written presentation detailing the project should accompany the Entry Form and slides. See "JUDGING" section for contest parameters.

***** Entry deadline.....October 22, 1993*****

ENTRY

Project Name _____

Location _____

Cost _____ Size (Sq. ft) _____

Completion Date _____

CMU Utilization: (Single wythe, veneer, loadbearing, etc.) _____

_____

_____

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by Norman Kaderlan

Managing Your Client's Expectations

A client's trust is based on expectations of what you can — and can't — do. Expectations emerge from the first contact the client has with you. The way you market your firm, the image you project, the things you say in preliminary discussions, all shape the client's perception of who you are, how you operate and what you can do for him.

Some of these expectations are stated in the (hopefully) written contract. These include such items as scope of services, budgets, schedule and fees. Other expectations concern how you will work together and your respective roles and responsibilities as professional and client. These constitute a psychological contract and are usually unwritten and often unstated. They are, nonetheless, real.

Expectations are like land mines. If you aren't clear about them, they can explode at the worst possible moments and destroy the trust you have worked so hard to develop. That is why a written contract is so important. It is also the reason that you should negotiate a psychological contract in addition to the written one.

The best time to clarify expectations is at the outset of the relationship. One effective technique, according to a principal of a 20-person architectural firm in Los Angeles, is to have a "contact" meeting before the project begins. At this meeting, he both reviews the written contract in detail and negotiates the psychological agreement. Having this meeting enables him to reduce problems on a given project by at least 50 percent.

One purpose of the contact meeting is to review your project process so the client knows exactly how it will proceed. Clients who are not familiar with the process need to be educated about its complexities. You should explain in detail what happens at each stage, who is involved and what the potential pitfalls are. You also should review each term of the written agreement. (Never assume that just because someone signs a contract that they have read it and understand it).

Another purpose is to set the client's expectations by describing not only what you would like to do, but also what you can realistically deliver. Remember that if you do not perform on your promises, the client will become dissatisfied and withdraw his trust. Because of this, successful negotiators under-promise so that they can over-deliver.

The contact meeting gives you the opportunity to outline what you need from the client to make the project successful. Some things you might consider are: sufficient time to do a good job, access to people and information, support from the client and timely decisions.

You also can explain what the client can expect from you and your office. Among the items to cover are: office hours and procedures, the kind of access to you and your staff the client can expect, the times you are and are not available and the best times to get you, how you handle billing and reimbursements, how your project team works and how you will work out differences of opinion.

Always clarify your client's expectations. Make sure that you are both on the same wavelength, that what you say and the client thinks is the same. This technique is called mirroring. Summarize in your own works your understanding of what the client said. Use phrases such as, "If I understand you correctly, you want (expect)..." or "I hear you saying....Is this accurate?" If your interpretation doesn't correspond to the client's ideas, you can discuss is further until you both come to the same understanding.

The best way to deal with clients is to keep them from becoming difficult in the first place. Developing trust and clarifying expectations are important steps in disarming difficulties and developing a cooperative relationship. **W***A*

EDITOR: The author is president of The Kaderlan Group, a management and marketing consulting firm in Los Angeles. Dr. Kaderlan and his partner Michael Welch will be presenting the 1993 WSA Fall Workshop on keeping clients satisfied on October 22 at The Abbey. For information, call 1-800-ARCHITECT.

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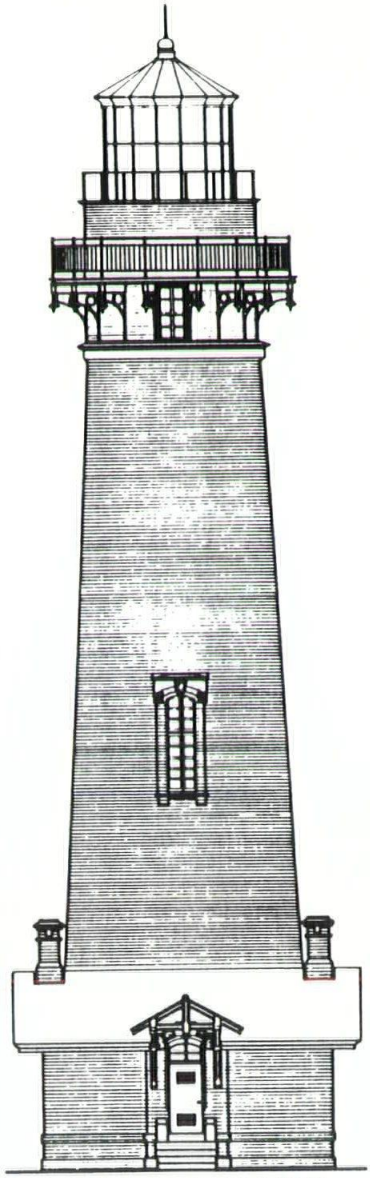

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The Dangers of Unqualified Certifications

One of the characteristics of the recent recessionary construction market is that design professionals are being requested or required, with increasing frequency, to issue certification forms that result in additional liability exposure and that involve possible uninsurable express warranties and guarantees of conditions beyond the design professional's knowledge or control.

Certification Demands

Certificates can be generated from many sources. With the exception of the design professional's providing certificates required by their professional service agreement, the interests of other parties wanting the professional's signature on a certificate form can be substantially different from the professional's interest in serving the client. The types of forms directed at the design professional from owners, government agencies, financial institutions, other professionals and surety companies may be valid attempts by them to protect their interests, but often have adverse consequences for the design professional. As a result, certificate forms presented to architects, engineers and other design professionals should be carefully evaluated to determine the propriety of the various parties receiving the benefit of the professional's services and representations.

Although the word "certify" confirms something as being true and carries with it the meaning that the issue or item being certified is assured or guaranteed, not all forms of certifications are such absolute statements. A "qualified" certification reduces this absolute nature and communicates that not all is guaranteed. To certify without qualification means to attest authoritatively, and this may constitute an express warranty. By signing an improper certification, a design professional may assume liability that would not be present under common law nor expected of the design professional by a knowledgeable and reasonable client. The law imposes a standard of ordinary care on design professionals as measured by the conduct of peer professionals in the community. This standard is not absolute and does not connote or imply perfection or a guarantee of performance. Accordingly, design professionals should be careful not to alter this legal standard by signing contracts or certification forms containing express terms to the contrary.

Such certifications can impose unmeasurable and unrealistic expectations on the signer and also create a major insurance problem, since every professional liability insurance policy of which we are aware contains an exclusion for liability arising out of express warranties and guarantees. As a general rule, professional service firms can appropriately sign only those certification statements that contain appropriate qualifying language and relate to conditions within their knowledge or control.

Certifications and Risk

The extent of a design professional's certification should be coordinated with the basic contract documents to provide appropriate safeguards for the design professional while enabling

the design professional to fulfill contractual obligations to the client. Design professionals cannot ethically or legally certify information not known to them or not expressed as an opinion.

If there is a loss by a party relying on the certification, it is highly likely that the certification will be interpreted to be an authoritative verification of the fact rather than an opinion based on the knowledge of the design professional and the information available at the time of the certification. It is also possible that the certi-fication will be interpreted as an as-sumption by contract of a liability, which, like a guarantee or a warranty, is excluded from coverage under professional liability insur-ance. When design professionals agree to provide design services, they are obliged only to provide such services to the best of their ability and in conformance with the professional standards applicable to those services.

Certificate Form Problems

Most certificate forms present one or more of four general problems for design professionals:

- The terms of the certification may impose duties and responsibilities on the design professional that extend and expand those assumed pursuant to the contract with the owner.
- The terms of the certification may involve a legally questionable assignment or delegation of governmental responsibility to a private individual, as in the case of building department certification forms.
- There normally is no provision for, nor interest in, compensating the design professional for whatever services may be required to enable the design professional to sign the certification in a professionally responsible manner.
- Provisions in the certification form may create an unrealistic exposure to liability for the design professional by making the design professional responsible as a guarantor for the contractor's (or another party's) performance.

Appropriate Reactions to Requested Certifications

Particular liability problems exist for a design professional when provisions in certification forms expand or extend the professional's obligations and duties as set forth in his contract. If the architect or engineer is to sign certification forms for the benefit of another party, the design professional should be sure that the terms of the certification:

- are consistent with contractual obligations,
- do not require an assumption of responsibility for a public duty,
- do not create guarantees or express warranties, and
- do not create an unacceptable or uninsured exposure to liability.

The rule to remember is that no certificate can or should be signed if it contains any statement that is beyond the professional's personal knowledge.

It would be unethical and improper to certify that conditions exist when the design professional cannot know they exist. Therefore professional service firms should certify only those facts of which they are certain or should clearly indicate that they are expressing a professional opinion in a certification or declaration.

Improper certification language can result in potentially serious and often uninsurable exposures to claims of professional liability, but the key seems to be the substance of the certification rather than whether terms such as "certify," "declare," or "state" are used. If a certification extends only to known facts or clearly contains a professional opinion, and if it identifies how the facts and opinion were determined, use of the work "certify" itself is not detrimental.

It is important to have every certification not stating a fact known by the design professional include language indicating that "certify" is understood to be an expression of professional opinion by the design firm based on their best knowledge, information and belief, and that it thus constitutes neither a guarantee nor a warranty. Most clients understand that design professionals are insured against their own profession-al negligence and not for any breach of contract beyond that caused by negligence. Thus, by accepting the "professional opinion" qualifier, a client is making it more likely that the certifications will not be considered to be express warranties, which would be excluded by the professional liability insurance policy.

Risk Management Options

Careful attention to the language of certifications and an ability to state to a client the realistic limitations of a professional service firm's certification constitute a prudent, assertive program of risk management that allows the firm to better predict the costs and consequences of practice. Using a qualified certification enables a design professional to provide services to clients while protecting their own investment in the professional practice. **WA**

EDITOR: This article is an abridged version of an article which appeared in Guidelines, *a publication from the Office for Professional Liability Research, Inc., of Schinnerer Management Services, Inc.*

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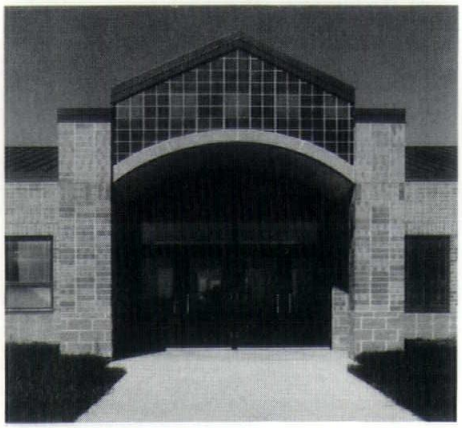
Project	**Verona Area Middle School**
Location	**Verona, Wisconsin**
Architect	**Potter Lawson Architects**
General Contractor	**J.H. Findorff & Son, Inc.**

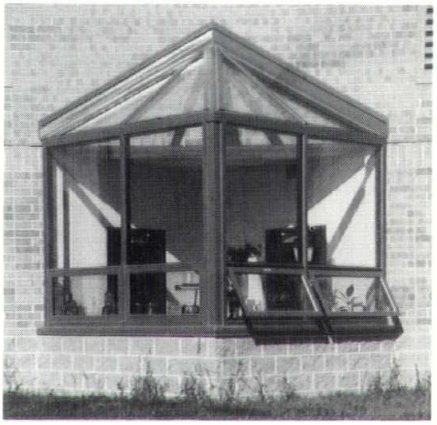


This new middle school is located on a campus of buildings containing the elementary and high schools. The rural site slopes gently down to the main access road. The school is designed for 900 students with provision for expansion to 1,200.

Given the large number of students, the building was designed to allow each grade level to be broken down into "houses" of 75 to 100 students. This allows smaller, more personal groups where the teachers can get to know each student individually.

The building is further divided into two wings. An academic wing organizes classrooms around a shared library. A public wing contains the gymnasium, cafeteria/auditorium and offices. The angled bend at the intersection of the two wings helps to define the separation while serving to define the public space at the building's entry. The exterior masonry was chosen to blend with the other campus buildings. Brick patterns outside are repeated on the interior public spaces to provide continuity.

Photography: James T. Potter, AIA



Above: The two science classrooms are connected by a shared greenhouse space..

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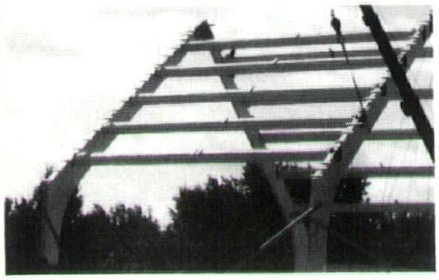
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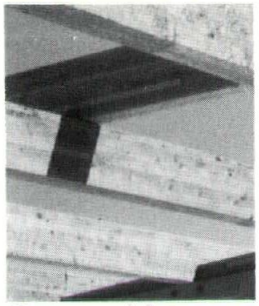
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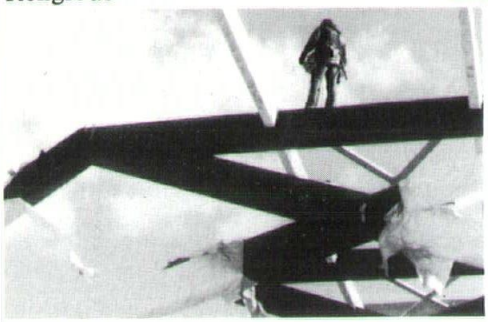
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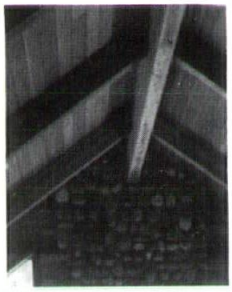
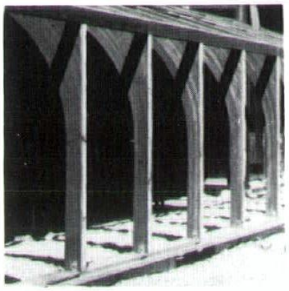

Residential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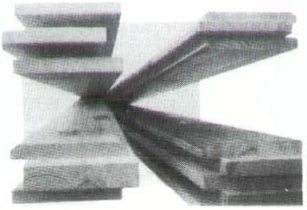
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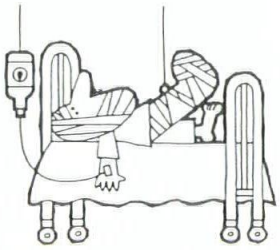

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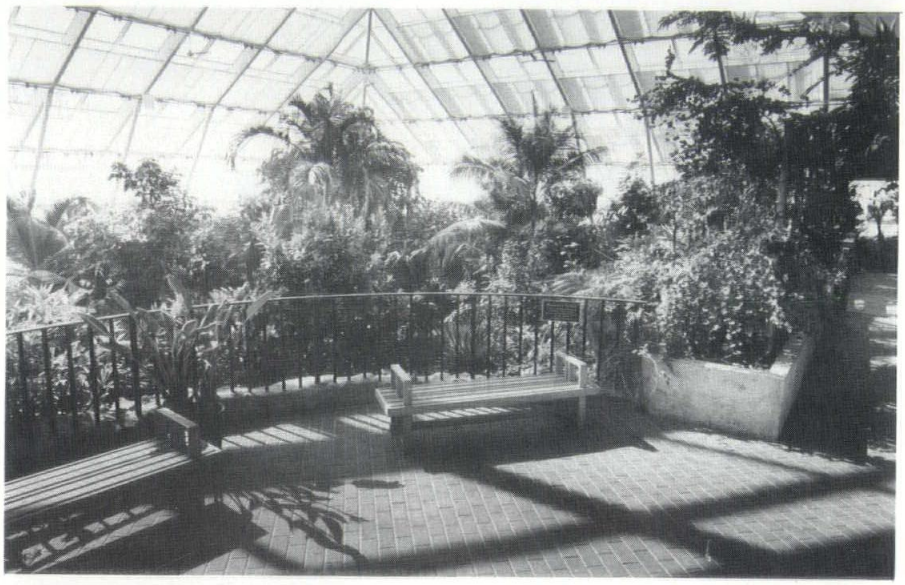
Project	**Olbrich Gardens Conservatory and Botanical Center**
Location	**Madison, Wisconsin**
Architect	**Stuart W. Gallagher, AIA**
General Contractor	**J.H. Findorff & Son, Inc.**

Besides the 10,000 square foot glass pyramid of the new conservatory, this project provides a visitor center, information desk, gift shop, library, offices, multi-use meeting space and convenient access to existing facilities and gardens.

The 12-acre site lies within a public park and amid a modest residential neighborhood. The pyramid provides a growing environment for more then 600 species of plants, some of which will reach over 50 feet in height. The latest environmental controls provide light, air, circulation and drainage, all essential ingredients to plant health. Motorized shade curtains, clear insulated glass, computerized fans, misting systems, paddle fans and window vents provide a tropical climate inside regardless of zero degrees or 90 degrees outside.

Extensive rockwork and walkways lead visitors around and up to various levels with bridges over waterways to view plants from treetop level as well as ground level. The entire conservatory is handicap accessible.

Photography: Doug Wollin



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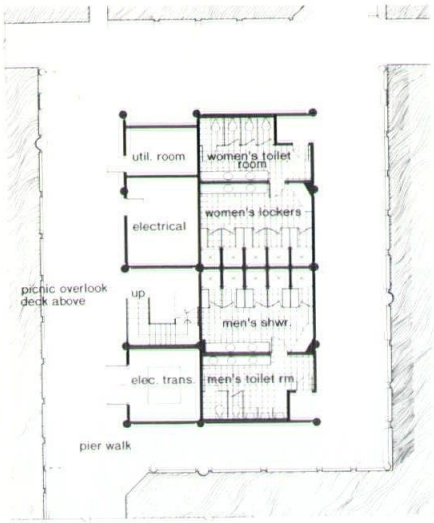
Project	**Racine Marina Service Buildings**
Location	**Racine, Wisconsin**
Architect	**Torke/Wirth/Pujara, Ltd.**
General Contractor	**Bukacek Construction and Raasch Construction**

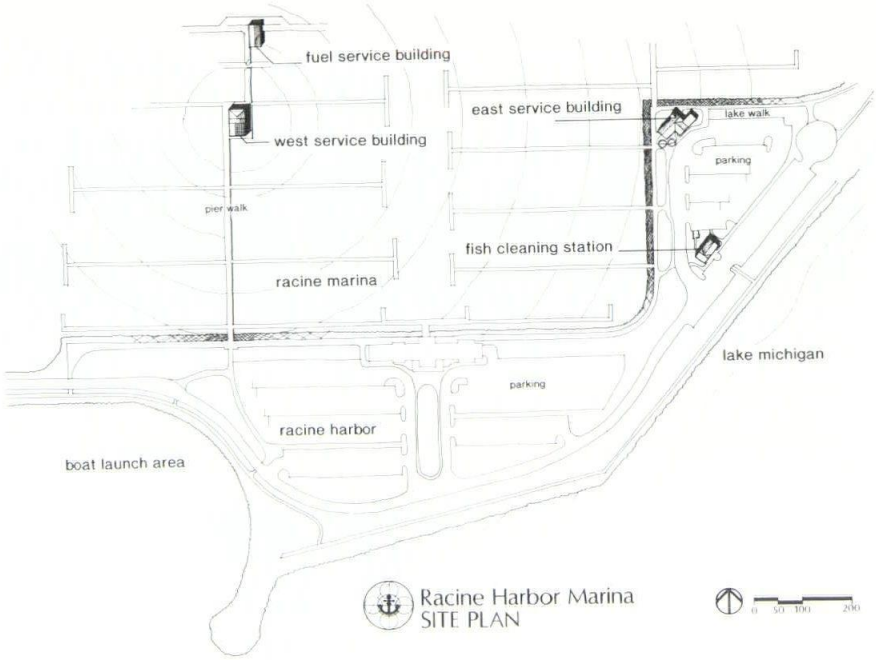


Racine Harbor Marina
WEST SERVICE BUILDING

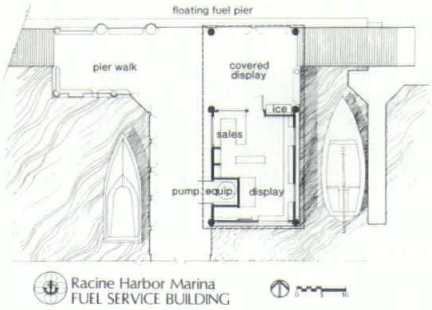
The new harbor development on Lake Michigan for Racine County required four separate buildings to service the needs of both recreational boaters and the general public. The functional design of the buildings provides for a variety of services from fish cleaning to the boater shower facilities.

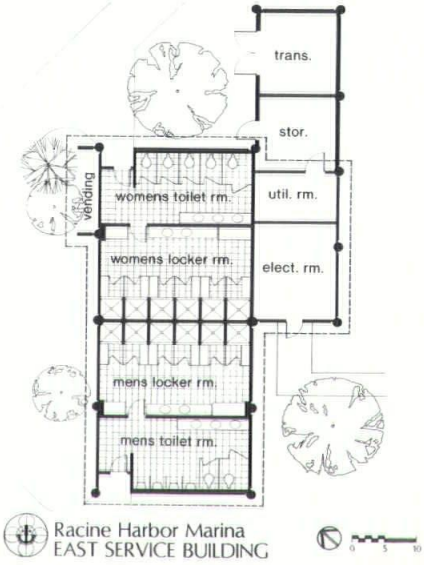
Project detail was coordinated with landscape elements such as entry canopies and gates, establishing design continuity throughout the harbor. Round concrete columns, ornamental metal logos and rail details are just a few design examples of Racine's harbor character reflected in these buildings.

Constant moisture, high winds and severe freeze/thaw cycles are all climatic conditions found at Racine's lakefront. Selection of colored concrete roof tiles provides durability as well as warmth during overcast winter months. Sandblasted, round concrete columns along with a combination of timber and conventional framing provide design flexibility and economy. Cedar siding establishes a "coastal" element, lending both warmth and human scale to the design.



Racine Harbor Marina
SITE PLAN





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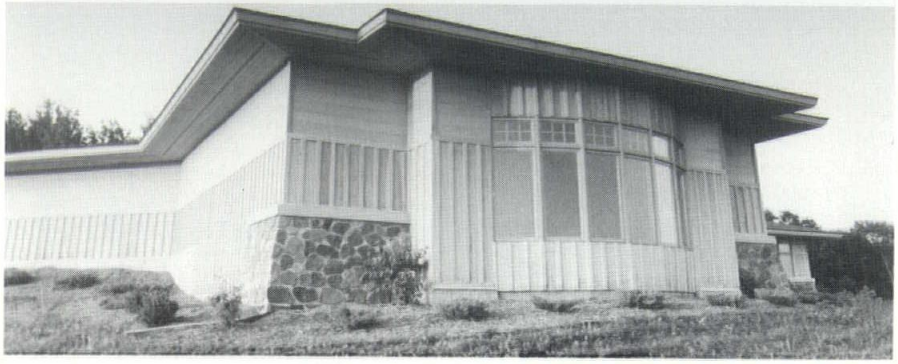
Project	**Ice Age Interpretive Center**
Location	**Chippewa Falls, Wisconsin**
Architect	**Short Elliott Hendrickson, Inc.**
General Contractor	**Kramschuster, Inc.**

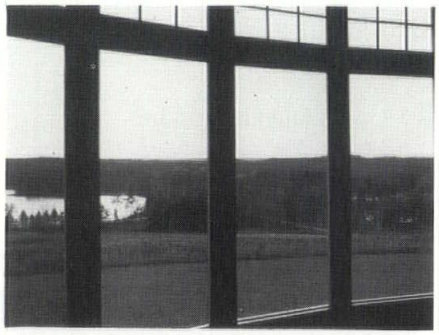
The Chippewa County Ice Age Interpretive Center was a joint effort between the Wisconsin Department of Natural Resources and the National Park Service. The facility is located on the top of a large hill overlooking two small lakes in the 400,000 acre Chippewa Moraine Ice Age Reserve.

Minimum amount of site impact was a special concern; and care was given to the road grading of the quarter mile entry road to make it safe while not physically changing glacial deposits in the area. The unique feature of this area is an ice-walled lake plain created centuries ago by sedimentation occurring in a lake formed by ice walls. The parking lot accommodates fifty cars and all landscaping uses local plants in a natural format.

As headquarters for interpreting the trail system, this building is used as a warming house and gathering facility for hikers and cross country skiers. Interpretive displays, designed by the Park Service, are featured in a light controlled, windowless room.

Photography: Dave Olsen





Top: A modified "craftsman style" design was provided for this facility to fit in with its rustic site and purpose.

Above: The architects, along with the DNR, lobbied for a viewing or observation area. As a consequence, the large south-facing bow window was incorporated into the design. This viewing area is separated from the interpretive display area by a large battered fieldstone wall, which serves also as light baffle and a moderating element for solar gain.

Left: The view from the window.

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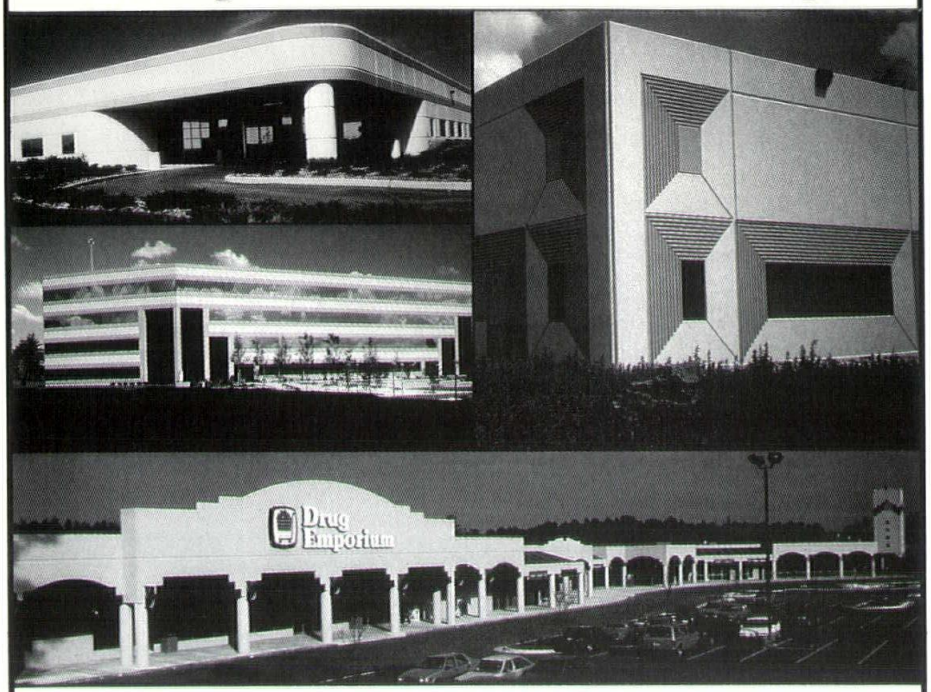

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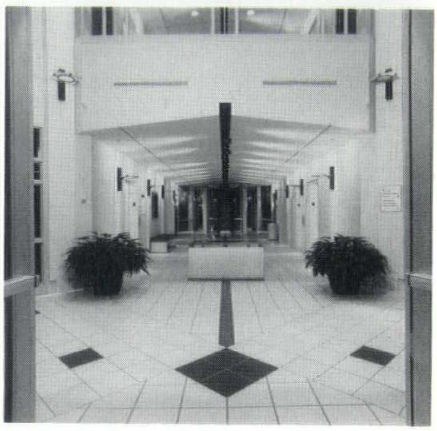
Project	**Columbia Hospital Musculoskeletal Institute**
Location	**Glendale, Wisconsin**
Architect	**Plunkett Raysich Architects**
General Contractor	**Opus North Corporation**

This institute is a premier and diversified facility providing health care from office exams to ambulatory orthopedic rehabilitation and surgery.

For rehabilitation of workers, a simulated work place with exposed structural elements provides a gravel pit, work benches and automotive repair combined with an office work station and massage therapy for total retraining of mind and body. Lower concourse has a hydrotherapy pool with a viewing port in what would usually be a windowless space. Special lighting and a frieze of sports figures prevent the sterile hospital feeling.

The surgery center has separate entry and exit with natural daylight, sensitive artificial light and soothing furnishings designed to relieve the stress of a day of treatment.

To blend with existing buildings of traditional colonial style, dark brick is used on the exterior contrasting sharply with the white-on-white interior. A spine-like decorative corridor supports traffic to both wings and the various treatment areas.



Photography: Jim Morrill

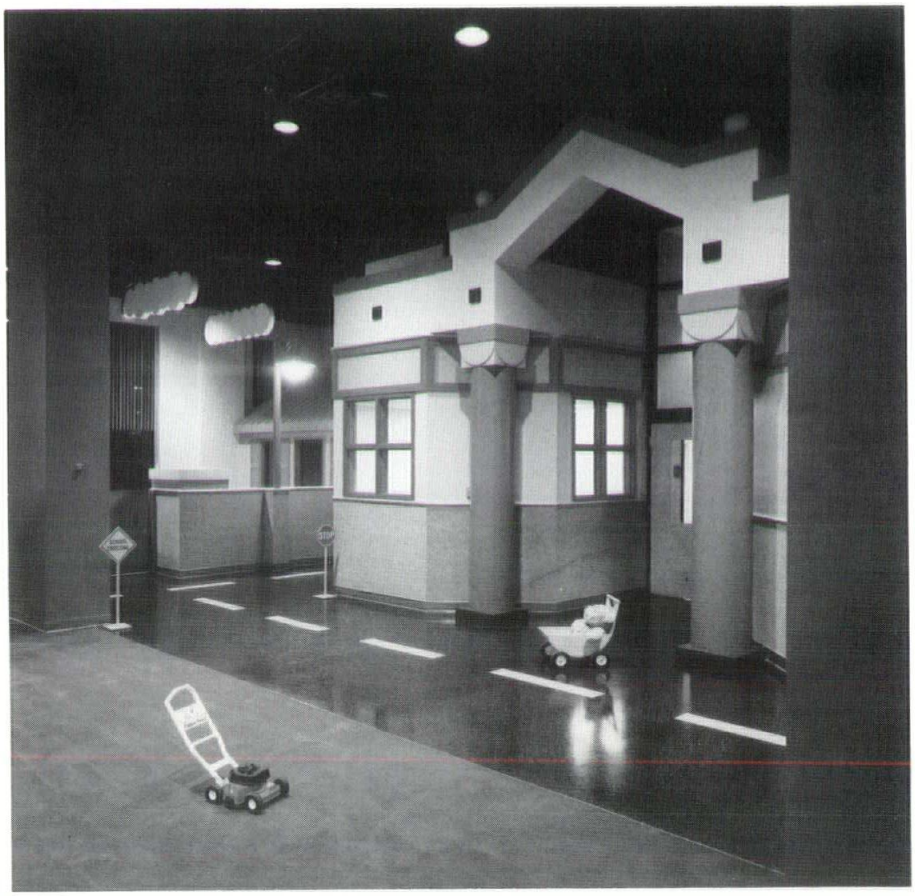
Project	**Tiny Town Daycare Center**
Location	**Milwaukee, Wisconsin**
Architect	**the Zimmerman Design Group**
General Contractor	**Grunau Project Development**

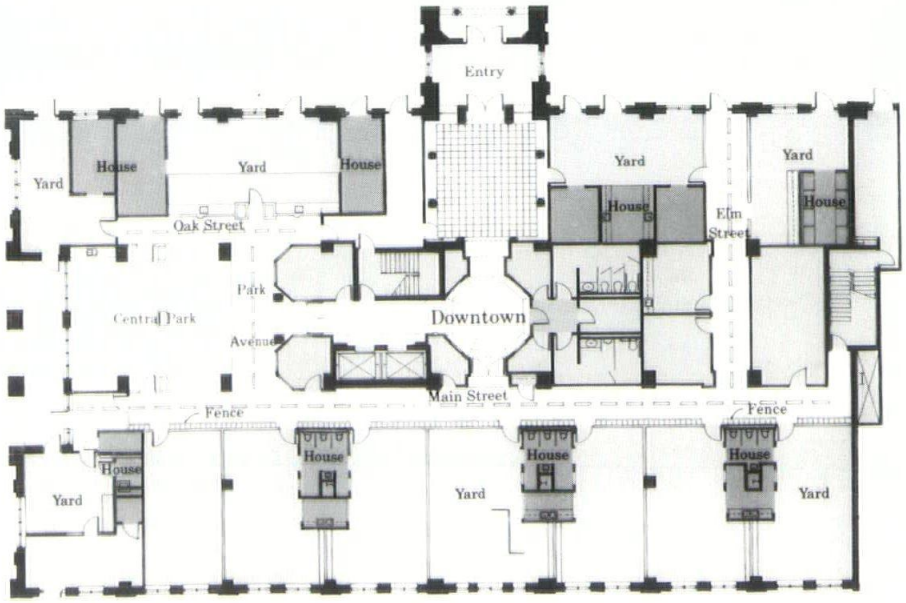
The ground floor of a three-story office building, formerly a portion of a large factory complex donated to St. Luke's Hospital, was designated as a daycare center. To take advantage of the unusually high ceilings, the daycare center is designed and organized as a small city. The population of Tiny Town ranges from infants to five-year-olds. There are two separate "TLC" rooms for sick older children of hospital employees. The space was about 90 by 180 feet and 20 feet high with tall windows flanking three sides.

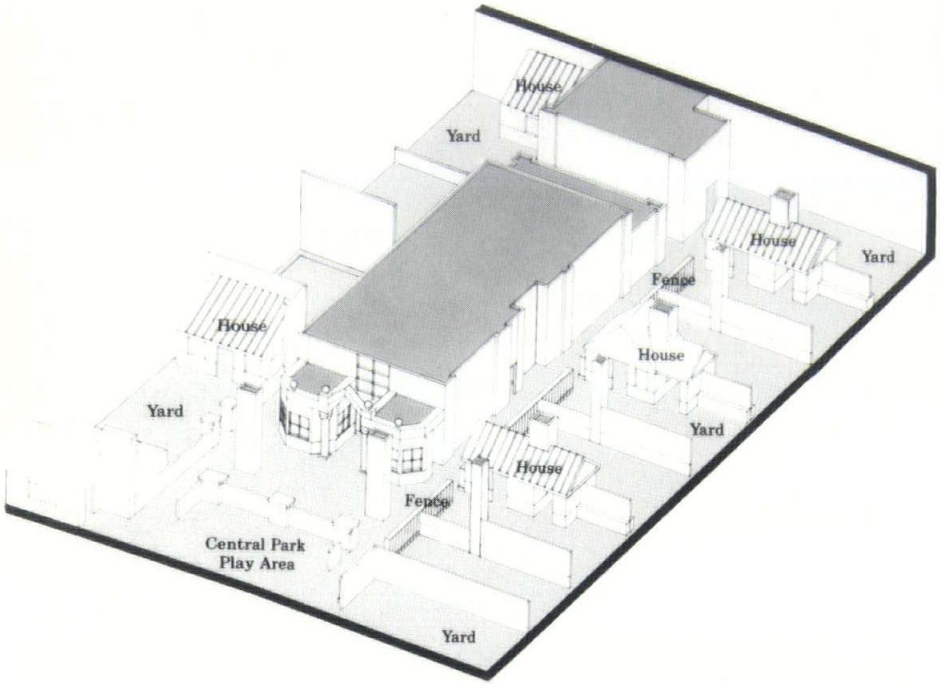
Spaces are differentiated according to the varying scale of the children. Wainscot reduces the scale of high walls; houses with low eaves, small openings and small details relate to the size of a child. Alcoves create little corners for quiet activities and privacy while still permitting supervision. In contrast, "streets" and a central park encourage active play.

High core elements flanking the main entry resemble downtown shops and storefronts and include office space. Enclosed sleeping spaces, toilets and kitchens are treated as rows of little houses of whimsical design. Above it all, a sun, moon and clouds complete the metaphor and act as acoustical surfaces.

Photography: Ed Purcell






House
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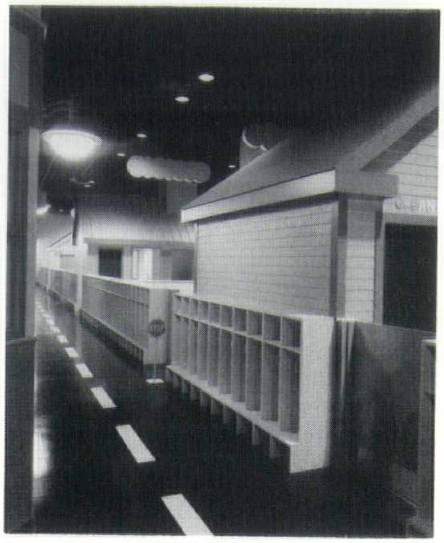
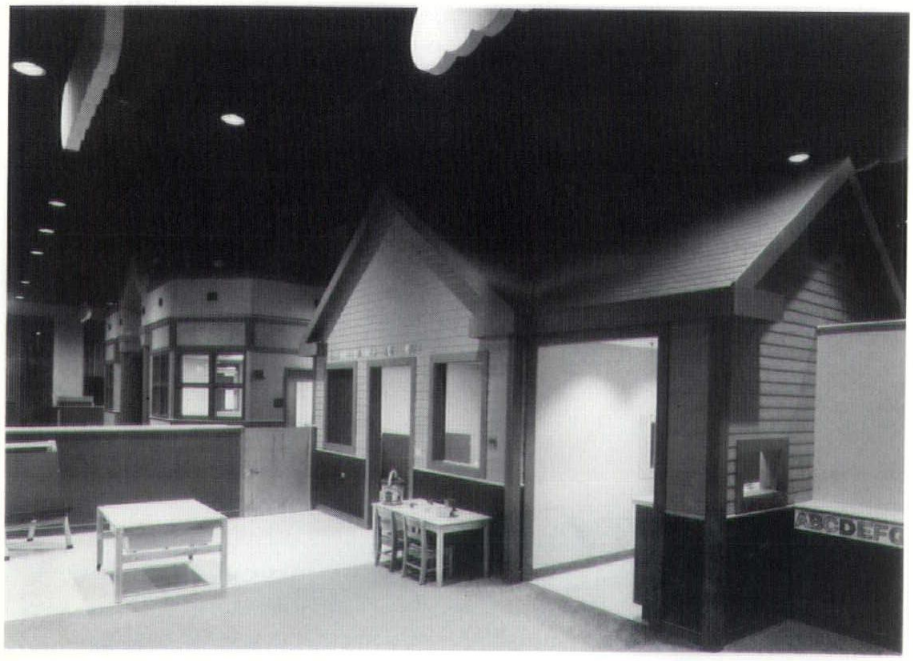
Central Park
Play Area
Yard





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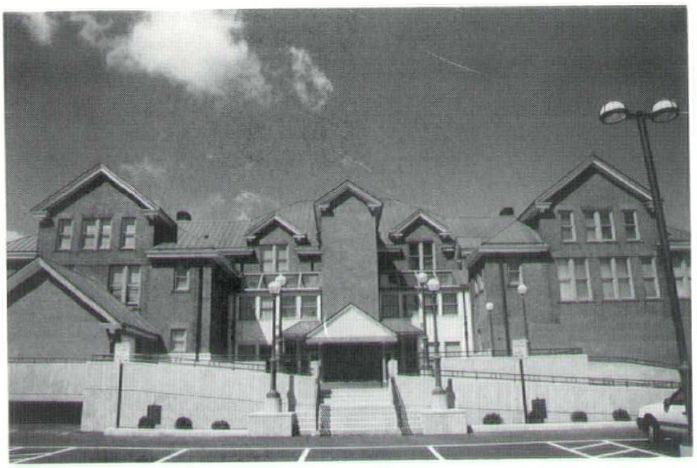

Project: Two Rivers City Hall; Location: Two Rivers, Wisconsin

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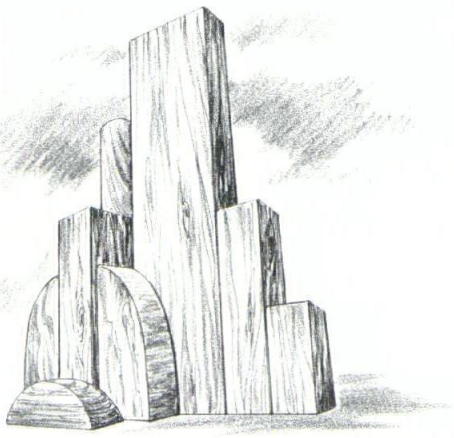

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Project	**Bus Transfer Station**
Location	**Sheboygan, Wisconsin**
Architect	**Linde Jensen Marcheske Architects, Inc.**
General Contractor	**Mike Koenig Construction Co., Inc.**

To add to the comfort and welfare of bus riders, this downtown facility is adjacent to a building leased by Greyhound Bus lines as their city depot. This centralized nature of a meeting place for all bus lines will also aid the nearby downtown shopping area.

A new permanent canopy was built over an existing concrete platform. A heated waiting shelter was added for fall and winter use; open wind-screen shelters with benches are used in summer. A toilet for bus drivers only was thoughtfully included. The canopy is 305 feet long and spans the space between two city streets, thus providing a covered walkway for various city parking lots.

The transfer station also provides space for off-street parade staging and conjures up memories of great train stations of long ago for older citizens. The brick arch and soldier course details further create a feeling of depots of the early 1900s. The actual choice of brick size and color matches that of the City Hall across the street so that the new blends in well with the existing cityscape.

Photography: Eric Oxendorf

Extended canopy in the center of the long canopy shelters entrance to small heated area of the transfer station.

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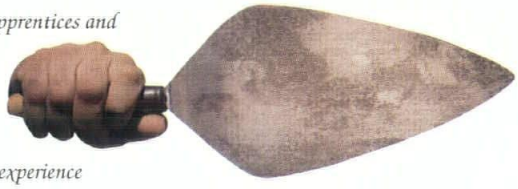

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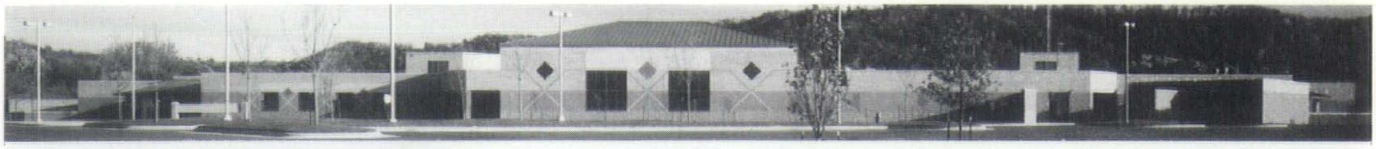
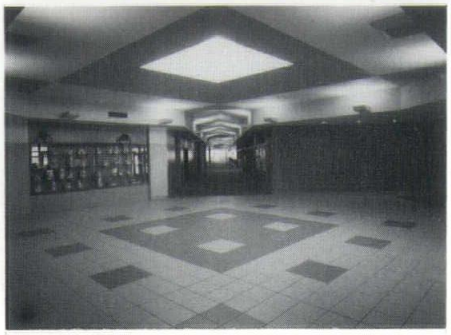
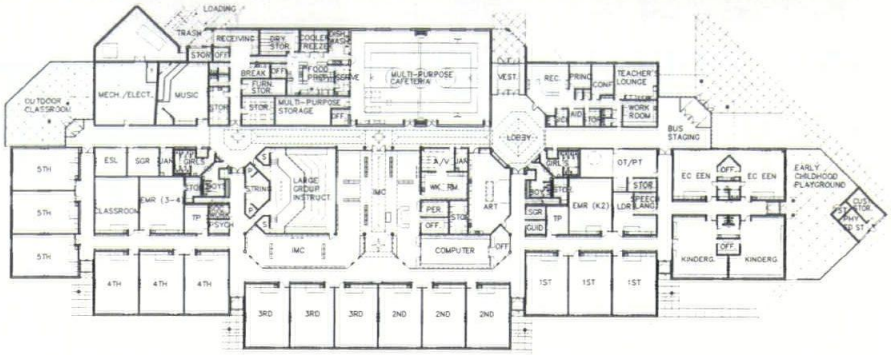
Project	**Southern Bluffs Elementary School**
Location	**La Crosse, Wisconsin**
Architect	**HSR Associates, Inc.**
General Contractor	**Fowler & Hammer, Inc.**



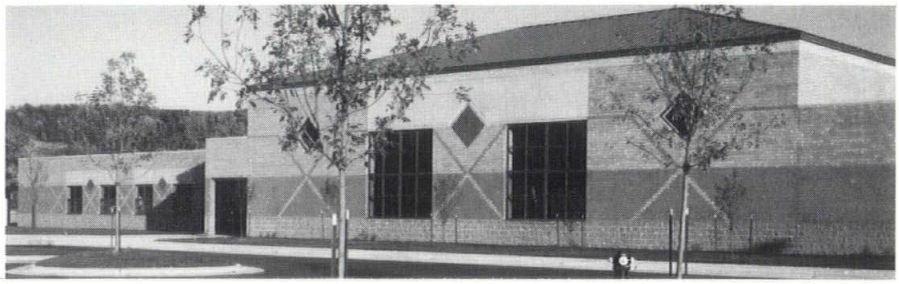




Classroom space in this school was designed for three sections of kindergarten through fifth grade with special education rooms, including an early childhood component for exceptional needs children. The site, part of an early farmstead, has high river bluffs as a background to the east and the river and a state highway to the west.

Community use of multi-purpose area/cafeteria plus the kitchen dictated their location near the main entry. An interior pedestrian "street" separates noisier public spaces from quiet teaching areas. However, classroom space is also available for after school activities.

Positioning the school at a diagonal on the site provided a larger area for playground activities and at the same time created a safety bus drop-off lane with no cross traffic. To give the building a warm and welcoming feeling, the brick wall uses a diagonal pattern depicting child-like "stick figures" with raised arms stretching across the facade. Rust and buff colored masonry blends with surrounding river bluffs; teal metal roof blends with the sky.



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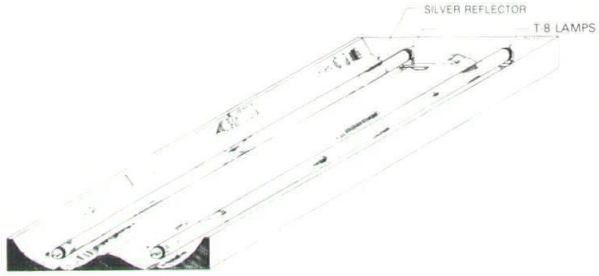

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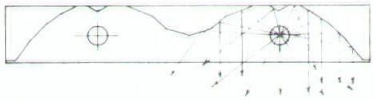

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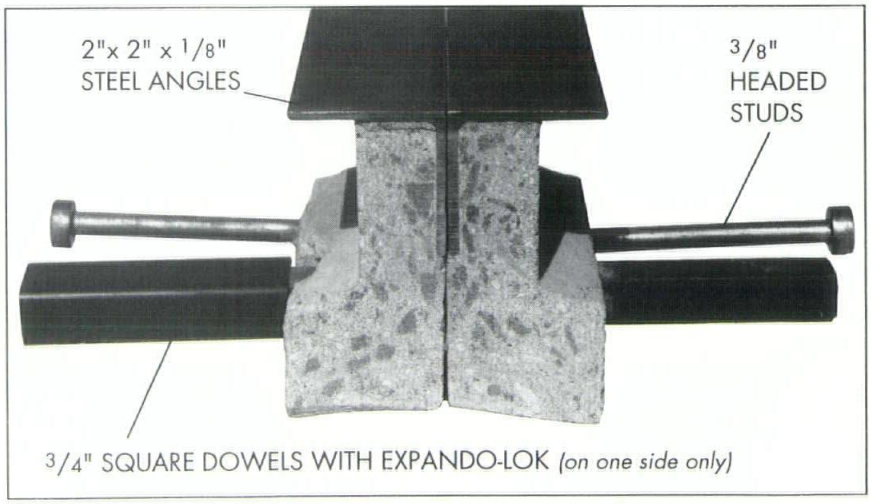

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Project	**NE Wisconsin MRI Center**
Location	**Green Bay, Wisconsin**
Architect	**Somerville Associates**
General Contractor	**Howard Immel, Inc.**

Besides serving competing hospitals, Bellin and St. Vincent's, this facility exists partly in a former house which is part of an entire neighborhood on the National Historic Register. It is within a zoning corridor; and this was the solution to a bitter political fight over hospital expansion into the neighborhood.

The intensity of constraints argues for significant expansion below grade. Parking was maintained at grade on the platform covering new office and file storage. A new reception area was developed in scale and finish compatible with the old structure. A two-door elevator serves various levels for all functions in the old home, including hospital offices.

Interior finishes, traffic flow and natural lighting unite old and new structure and provide a reassuring feeling for patients entering a new and often frightening procedure.

Photography: Eric Oxendorf

Right: A tunnel, handsomely detailed to contrast with hospital finishes, was attached to a corridor below grade serving both institutions.

Below: Barrel vault wells in three dimensions counterpoint the vaulted detailing on the old facade and add light to basement areas.

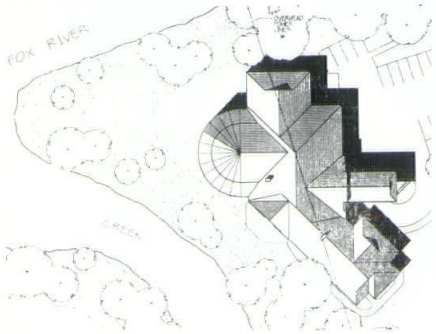
Project	**Riverview Country Club**
Location	**Appleton, Wisconsin**
Architect	**Hoffman Corporation**
General Contractor	**Oscar J. Boldt Construction**

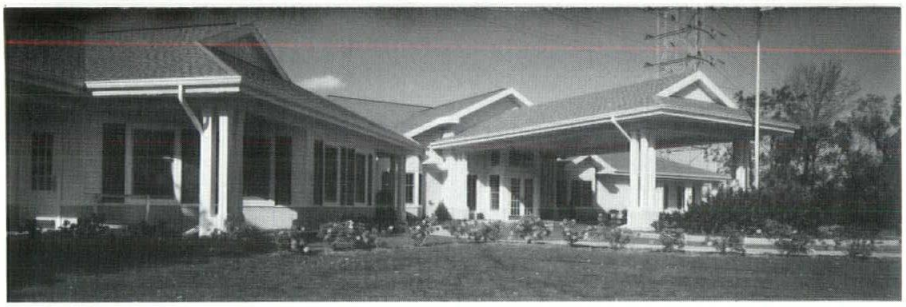
This century-old country club had endured both a severe fire and many remodelings. It had outlived its usefulness but evoked historic nostalgia, so its membership voted to erect a new building but incorporate some design elements from the original building.

To maximize views, the building was placed as far west on the river bluff as setbacks allowed. This placed the building under an electric transmission line which limited clearance and restricted the height of the building. It also meant that access was limited to east elevation for loading, pedestrian, vehicular and utilitarian requirements.

The new floor plan design uses a strong visual corridor on an east/west axis which allows the greatest number of dining tables to have window and river views. This detail is further enhanced by a veranda extending around the main dining room. The veranda provides screened dining space plus overflow space for ballroom functions.

The new facility has adequate membership space while public functions are going on and has made utmost use of their river site.

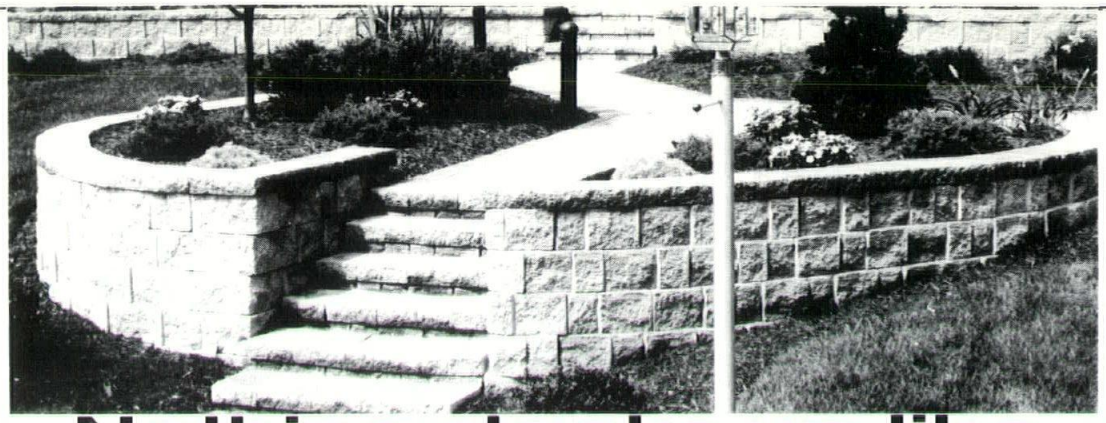




Top: The semi-circular dining room was developed from the bow window in the previous structure where only one dining table actually had a view of the river.

Above: Exterior four-inch beveled siding and painted wood columns were reminiscent of earlier craftsmanship of the original building. Before demolition, the architects designated several pieces of millwork to be saved. The different pieces formed a hierarchy which combines scale and complexity of detail depending on their use inside and outside the new building.

Photography: Steven Poast



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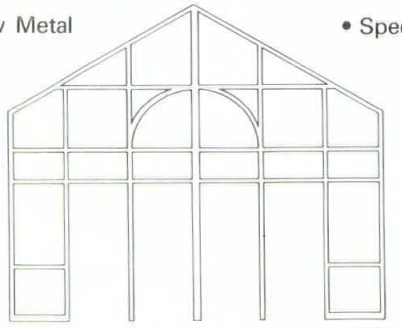

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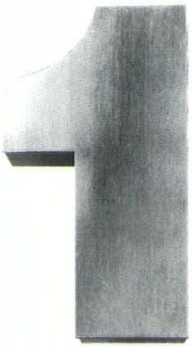

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by Nancy Somerville, Hon. AIA

Drawing the Line Between Architecture and Engineering

Architects and engineers in Texas and Florida are currently pondering the age-old question of how to define the boundary between the professions.

In Texas, which just enacted an architectural practice act in 1990, the architect/engineer issue flared up when architects challenged the right of engineers to design school buildings. In an initial opinion, the state attorney general interpreted the overlap exemptions in the state licensing laws as permitting engineers to design and seal building plans.

The Texas Society of Architects/AIA has asked the attorney general to reverse that ruling and is working with the joint architectural and engineering committee appointed by the attorney general's office to help resolve the issue.

The issue of the engineer's scope of practice came to the forefront in Florida in 1990 when the Florida Board of Professional Engineers issued a policy statement interpreting the state engineering law as permitting engineers to design any type of building. AIA Florida and the Florida Engineering Society took immediate action to head off a confrontation between the two professions by requesting the appointment of a joint architect/engineer practice committee composed of members of the two professions' licensing boards and representatives of the professional societies. A joint committee was formed and continues to meet, but has not yet resolved the dispute.

Florida architects have suggested the establishment of a joint advisory committee to review cases in which building officials question engineers' authority to sign building plans; the proposal would funnel complaints through the Department of Regulations, which oversees the two boards. A similar process was used successfully in Florida in the early '80s to resolve such practice issues.

What is architecture, and what is engineering? AIA policy states, "there are significant differences between the practices of architecture and engineering that affect public health, safety and welfare and that each profession should practice the other discipline only to the extent that they are qualified and to the extent that it is incidental to each project." The policy is supported by studies of the professions conducted by the National Council of Architectural Registration Boards in 1982 and 1987.

Each state's architectural and engineering licensing laws determine where the boundary lies in practice. Definitions of the practices generally give architects the authority to design buildings and structures intended for human habitation, occupancy or use, and assign responsibility for design of engineering systems and structures to engineers. Engineers in some states are also pushing to permit licensed engineers who are graduates of architectural engineering programs to use the title "architectural engineer" in their work. In addition to the way the two practices are defined, another bone of contention in some states is the engineers' current push for the right to serve as prime professional on all types of building projects. Whether engineers can serve in this capacity currently is dependent both on the definitions of architecture and engineering in the state laws and provisions governing corporate practice, i.e., what type of firms/corporations may offer architectural and engineering services.

Beyond the basic definitions of the practices, most licensing laws also acknowledge an area of overlap. State solutions take different roads: efforts to define the overlap of the professions have been underway in some states for more than 10 years. In many cases these initiatives were undertaken at the request of state attorneys general, who tend to view "incidental practice" and similar exemptions in the licensing laws as too vague to permit enforcement. In almost half of the states, the overlap is addressed through the inclusion of exemptions for "incidental practice." In other words, architects are permitted to perform engineering services that are "incidental" to the practice of architecture and vice versa. The two approaches considered most often are defining by BOCA or other classifications which profession's seal is required and defining the practices of the two professions more broadly and removing the incidental exemption.

Can the issue be solved at the national level? A joint AIA/NSPE task force that met in December 1989 recommended including exemptions such as "incidental services" in *state* licensing laws to address the overlap. When NSPE proposed a joint practice accord the following year, however, the AIA Board rejected the proposal, and a poll of state components conducted by a Board task force in July 1991 confirmed the Board's conclusion that specific statewide issues of interprofessional practice must be resolved at the state level because licensing laws and the practice environment differ so substantially from state to state.

The good news is that relationships between the architecture and engineering communities are very good in the great majority of the states. At least 16 states have ongoing joint A/E qualifications-based selection facilitator programs.

EDITOR: The author is the AIA's senior director of state/local government affairs.

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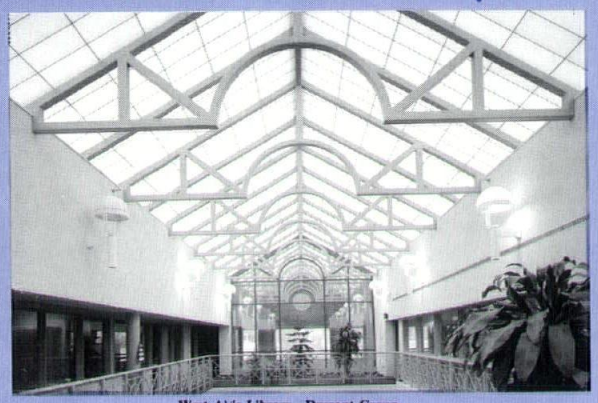

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by Dennis Smith

Schools in the U.S.: On Borrowed Time?

Many adults are concerned that if children truly are products of their environments, then the futures of millions of American youngsters are being placed in jeopardy by inadequate and decaying conditions in their schools.

Three-fourths of the nation's school buildings are "living on borrowed time," according to a report released this year by the American Association of School Administrators (AASA), an organization that represents 18,500 superintendents and other top school officials. The American Institute of Architects served as a consultant on the report, which includes a survey of more than 15,000 school administrators nationwide.

The study, "Schoolhouse in the Red: A Guidebook for Cutting Our Losses," reports that one school building in every eight, or 13,200 schools across the country, is an inadequate place for learning because it is too old, too small, or had not received appropriate maintenance or updating. In all, more than half of the school administrators participating in the survey said their school districts needed new construction right now.

Nearly one-third of schools in operation today were built before 1950. Another 44 percent were built during the 1950s and '60s to keep up with the enormous influx of students from the baby boom generation and were not intended to last more than 30 years. Replacement of these buildings is long overdue, according to the study. Some of the major causes for concern include poor indoor air quality, inadequate energy efficiency, lack of maintenance, outdated design and deteriorating structures.

"Amid the signs that our nation's education 'infrastructure' is crumbling, none is more alarming than the appalling condition of our nation's public school facilities," states the report. "Our laws demand that children go to school. But is it humane that these laws require children to spend time in buildings that are unsafe and harmful to their health? Still, nearly 5 million children are subject to substandard schools every day."

So what's preventing school systems from replacing their inadequate facilities? Lack of funding. On the average, local school systems obtain 50 percent of their revenues from state governments. With 37 states suffering budget shortfalls in 1991, many school districts have been required to slash budgets. Often a school's physical condition becomes the least important of its problems.

To compound this problem, the nation is experiencing a "baby boomlet," in which the children of baby boomers are approaching school age. In addition, many of these new or prospective students live in areas that have experienced tremendous growth during the last decade and where existing school facilities, whether in good or bad condition, simply cannot handle such dramatic growth in student enrollment.

Richard W. Hobbs, FAIA, the AIA's group vice president for practice and education and a conferee on the report, cites the importance of long-term planning. "Long-range cost-effectiveness is critical," he says. "We must move beyond 'first cost' and consider costs over the lifetime of the facility."

Already some educators and architects are meeting this challenge. A key word in school design today is flexibility, and in a number of locations, architects have worked with school officials to develop various modular approaches that permit cost-effective expansion or adjustment of school facilities to meet the needs of ever-changing student bodies.

As this crisis in education continues to grow, the futures of our children and, ultimately, our nation rest upon the ability of architects to join forces with school and government officials to develop cost-effective, long-term solutions that provide and maintain a sound learning environment and quality education for all students.

EDITOR: A recent AIA newsletter on educational facilities reports that school districts nationwide spent a total of $10.7 billion on construction in 1992, with more than 40% of school construction dollars spent on new buildings. The median cost of a new elementary school was $96.86 per square foot, middle schools averaged $96.89 per square foot and high schools cost $98.84 per square foot.

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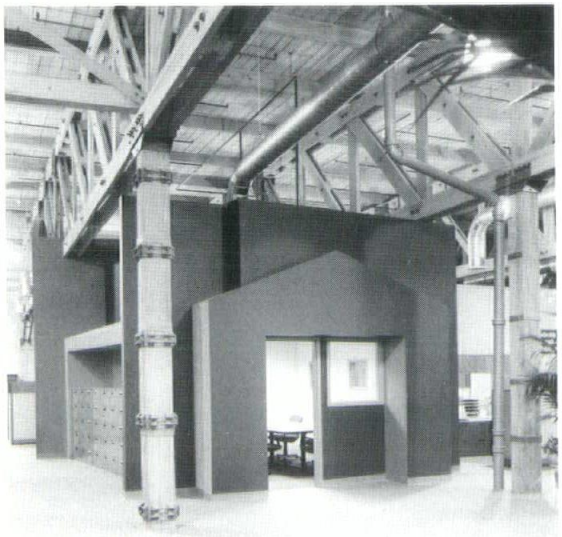

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1994 WSA Officers

At its August meeting, the Board of Directors of the Wisconsin Society of Architects unanimously approved the nominations of Kevin J. Connolly, AIA, Milwaukee, as 1994 WSA Vice President/President-Elect and Horst W. Lobe, AIA, Madison, as 1994 WSA Secretary/Treasurer. They will assume their new positions on the WSA Executive Committee and Board of Directors in January.

Connolly is president of Kevin J. Connolly Architects, Inc., and presently serves as WSA Secretary/Treasurer and chairs the WSA Public Awareness Committee. He has served as a Director-At-Large on the WSA Board of Directors, officer of the Southeast Chapter/WSA and chair of the Chapter's Summerfest/Lego activities.

Lobe is a staff architect with the University of Wisconsin-Madison. He currently serves as a Director-At-Large on the WSA Board of Directors, having previously been an officer of the Southwest Chapter/WSA. He presently is the chair of the Madison Urban Design Commission.

Connolly and Lobe will join Lisa L. Kennedy, AIA, Whitefish Bay, and Ross T. Potter, AIA, Madison, on the 1994 WSA Executive Committee. Kennedy will serve as 1994 WSA President and Potter as immediate Past President.

Taliesin

The following resolution to designate Taliesin as a National Park Service Affiliated Area was approved by the AIA Historic Resources Committee at its meeting in April:

"Whereas, the Taliesin properties of the Frank Lloyd Wright Foundation in Spring Green Wisconsin represent the work, the life, and the home of Frank Lloyd Wright, and

"Whereas, Frank Lloyd Wright is an acknowledged master architect and pioneer in architectural innovation in the United States in this century, and his fame is such that visitors from all over the world travel to Spring Green Wisconsin to view Taliesin, and

"Whereas, the ravages of time and the financial limitations of its owners have taken their toll on Taliesin, and

"Whereas, the current program of state and private support may fall short of preserving this property before irreversible damage occurs, and

"Whereas, the National Park Service may designate properties as Affiliated Areas, and that this designation carries with it the potential for financial assistance,

"Therefore, the Wisconsin Society of Architects petitions the Committee on Historic Resources of the American Institute of Architects to request the President of the Institute to communicate the support of the Institute for designation of Taliesin as a National Park Service Affiliated Area, through contact with the appropriate Members of Congress."

The fall meeting of the AIA's Historic Resources Committee on September 9-11 focused on the remarkable work of Frank Lloyd Wright at Taliesin and in Madison.

On the eve of the AIA conference, the WSA sponsored a reception at the UW Memorial Union. Participants also traveled to Spring Green where they reviewed some of the current work including the development of a Cultural Resource Management Plan, the recent restoration of the Romeo and Juliet windmill, stabilization of Taliesin, development of a visitor center and a look at the recording, monitoring and analysis of the various buildings.

The group also toured several Wright-designed buildings in Madison including a Unisonian house and the First Unitarian Society Meeting House. The program concluded with an evening reception in the Governor's Conference Room at the State Capitol.

Lithuanian Architects

WSA President Ross Potter, AIA, executed an agreement on behalf of the WSA with the Lithuanian Association of Architects on July 27 at the Stoner House in Madison. The agreement reads as follows:

"In order to promote further cooperation between the United States and Lithuania, the Wisconsin Society of Architects and the Lithuanian Association of Architects join in the following agreement on professional cooperation.

"To the extent feasible, both associations will encourage direct contact and cooperation between their members under provisions of this agreement.

"The Wisconsin Society of Architects and the Lithuanian Association of Architects will endeavor to cooperate in the areas affecting the practice of architecture. Within the fields that are mutually acceptable, the following general forms of cooperation will be pursued:

- Joint research and educational activities.
- Exchange of information including, but not limited to, professional publications.
- Exchange of members for research, lectures and discussions.

"Themes of joint activities and the conditions for using the results achieved and arrangements for specific visits, exchanges and other forms of cooperation will be developed mutually for each specific situation.

media

"Both parties understand that all the financial arrangements will have to be negotiated and will depend on the availability of funds.

"Hereupon the signature of the representatives of both associations will follow in the hopes of promoting mutual friendship."

1993 QBS Grants

Four state components received 1993 QBS grants from the AIA—Maine, Minnesota, Tennessee and Colorado. The model for the national QBS program was originated here in Wisconsin in 1986.

During its four years of operation, the national AIA program has provided over $100,000 in grant money and training to 16 states. Grants are awarded to state QBS coalitions composed of AIA components and their engineering society counterparts.

Copyright Law

Last September, the U.S. District Court in New Jersey ordered an injunction to stop construction on a single-family home when the plans were found to be an infringement of copyrights held by another builder.

This case is first to test the revised copyright law passed by Congress in 1990 stating that "intellectual property," including plans, is protected under federal law regardless of whether or not an application for copyright has been filed.

Andrew G. Abramson, builder and president of The Value Group, Inc., commissioned architectural plans from Stern-Ring Associates for two homes in a Randolph, New Jersey development. When a buyer wanted a duplicate of one of the models built on an adjacent lot, he was unable to because of the area's "look-alike" code which requires alternative elevations on adjoining homes. When the buyer approached a competitor to build the house in another development, Abramson refused to turn over the plans. The second developer stated he would build what the buyer wanted from "new" plans derived from Abramson's original design with modifications and a complete redrawing. When the plans were found to be identical to those of The Value Group's, Abramson filed suit and won an injunction to halt construction on the new house.

The court ruled that The Value Group owned the plans and that the plans and brochures attached to the building permit were "derivative works" based on original works taken without consent of the copyright owner. The copying by the competing developer was also found to cause "irreparable harm" since The Value Group has spent significant time, effort and money to develop the original plans.

(This article was based on an article by David Heinly which first appeared in the April 1993 issue of *Professional Builder and Remodeler* magazine.)

New AIA Document

Greater flexibility and clearer communication about compensation for architectural services are promoted in the newest document issued by the AIA.

The 1993 edition of AIA Document B163, Standard Form of Agreement Between Owner and Architect With Descriptions of Designated Services and Terms and Conditions, represents a significant evolutionary step in defining—and more precisely documenting—the scope of architects' services and compensation. It replaces but incorporates the most useful features of AIA documents B161 and B162, while eliminating many of their more cumbersome procedural aspects.

"Practitioners have long sought a convenient means of negotiating compensation for services beyond those considered customary and basic, but have faced a common dilemma: While some clients don't know these services are available, others erroneously assume they are part of the bargain, requiring no further payment or consideration," explained Steven F. Weiss, AIA, Chicago, chair of the AIA Documents Committee. The three-part B163 designated services agreement aims to resolve these concerns by establishing a means of fee negotiation that more accurately represents the services to be provided.

The structure and content of B163 enable architects to lay it all out for prospective clients in a format that works like an a la carte menu of services, allowing for precise selection among a wide range of options. Since parties are able to decide from the outset which services are to be provided (with responsibilities clearly assigned), the result is far more reliable estimates of the architect's compensation, realistic expectations and few surprises. The instructions even include a compensation worksheet to minimize inaccurate guesswork.

The new document is designed to complement AIA documents A201, General Conditions of the Contract for Construction, and A271, General Conditions of the Contract for Furniture, Furnishing, and Equipment, each of which B163 incorporates by reference. It also incorporates many of the construction management services found in AIA Document B144/ARCH-CM, Standard Form of Agreement Between Owner and Architect Provides Construction Management Services as an Advisor to the Owner.

B163 fosters a new level of partnership between owners and architects and helps resolve potential divergence in expectations. This document is available from the WSA office.

AIA*Online*

The AIA and Telebuild, L.C. have released a global electronic communications network that will make life much easier for architects. Called AIA*Online*, it contains searchable databases, business leads, electronic communications, employment referral services and on-line ordering of publications and products—all of which can be accessed easily by modem-equipped computers.

"Through their personal computers, architects and others in the design industry can actively interface with manufacturers, engineers, contractors, specifiers and design consultants quickly and efficiently," according to Steven Etkin, AIA group vice president, AIA*Online* has undergone rigorous beta testing.

AIA*Online* is designed to aid architects in daily practice by providing a cost-effective research and marketing tool. Resources such as Commerce Business Daily, Comtex Business News and World News provide quick access to upcoming architectural projects. AIA*Online*'s easy-to-use software allows users to select from "pull-down" menus. Users can read the information from the screen, send it to a printer or download it into a computer. The technology allows architects to retrieve product specification information directly from the manufacturer and place it into project bid manuals. In addition, the network can transfer files from one CAD system to another.

To use AIA*Online*, the subscriber needs a MacPlus, IBM or IBM-compatible computer, mouse, telephone line, Hayes-compatible modem and the AIA*Online* software. It is currently available in DOS and will be in Windows and Macintosh soon. There are several different rate plans available. For rate information, call 800-864-7753.

Oops

We inadvertently missed listing Ed Purcell of Purcell Imaging as the photographer of the Firstar—Residential/Mortgage Banking Division, designed by the Zimmerman Design Group, Milwaukee. The project received a 1993 WSA Honor Award and was featured in the July/August issue of *Wisconsin Architect*. We apologize for any inconvenience this may have caused.

People & Places

The Division of Facilities Development is accepting nominations for its third annual awards program. State of Wisconsin agencies who feel their building deserves an award should contact Ron Krohn at (608) 266-8874. The entry deadline is October 15, 1993, and winners will be announced in November or December.

Doug Kozel, AIA, **Dave Ewanowski, AIA**, and **Jan Eymann-McConville** have announced that their firm, KEE Architecture, has moved to 301 S. Bedford St. Suite 7, Madison, WI 53703; Phone (608) 255-9202, FAX (608) 255-9011.

Jeff Raasch, AIA, and **Gary Jaeger, AIA**, have joined Kahler Slater Architects. They can be reached at 611 E. Wisconsin Avenue, Milwaukee, WI 53202; Phone (414) 272-2000, FAX (414) 272-2001.

The following members have been approved for Emeritus member status: Donovan Dale Kramer, AIA, Watertown; **Florian Remitz, AIA**, Cross Plains; and **Robert P. Torkelson, AIA**, Madison. Congratulations!

Bob Miller, AIA, has announced that Miller Wagner Coenen Architects and Engineers, Neenah, and McMahon Associates, Inc., Menasha, have formed an architectural subsidiary firm Miller Wagner Coenen-McMahon (MWC-McM). The firm is located at the Miller Wagner Coenen office at 250 N. Green Bay Rd. in Neenah.

Lots of happenings at Torke Wirth Pujara, Ltd. and Peterman Associates: they have merged and will be working under the TWP name at their offices at 933 North Mayfair Rd. in Wauwatosa. **Steven Peterman, AIA**, former president of Peterman Associates, has become an officer of the new firm. **Michael Ciofani, AIA**, formerly a principal at Peterman, has been named an associate. Officers of the firm include **Thomas Torke, AIA**, and **Robert Wirth, AIA**.

Membership Action

Please welcome the following new WSA members:

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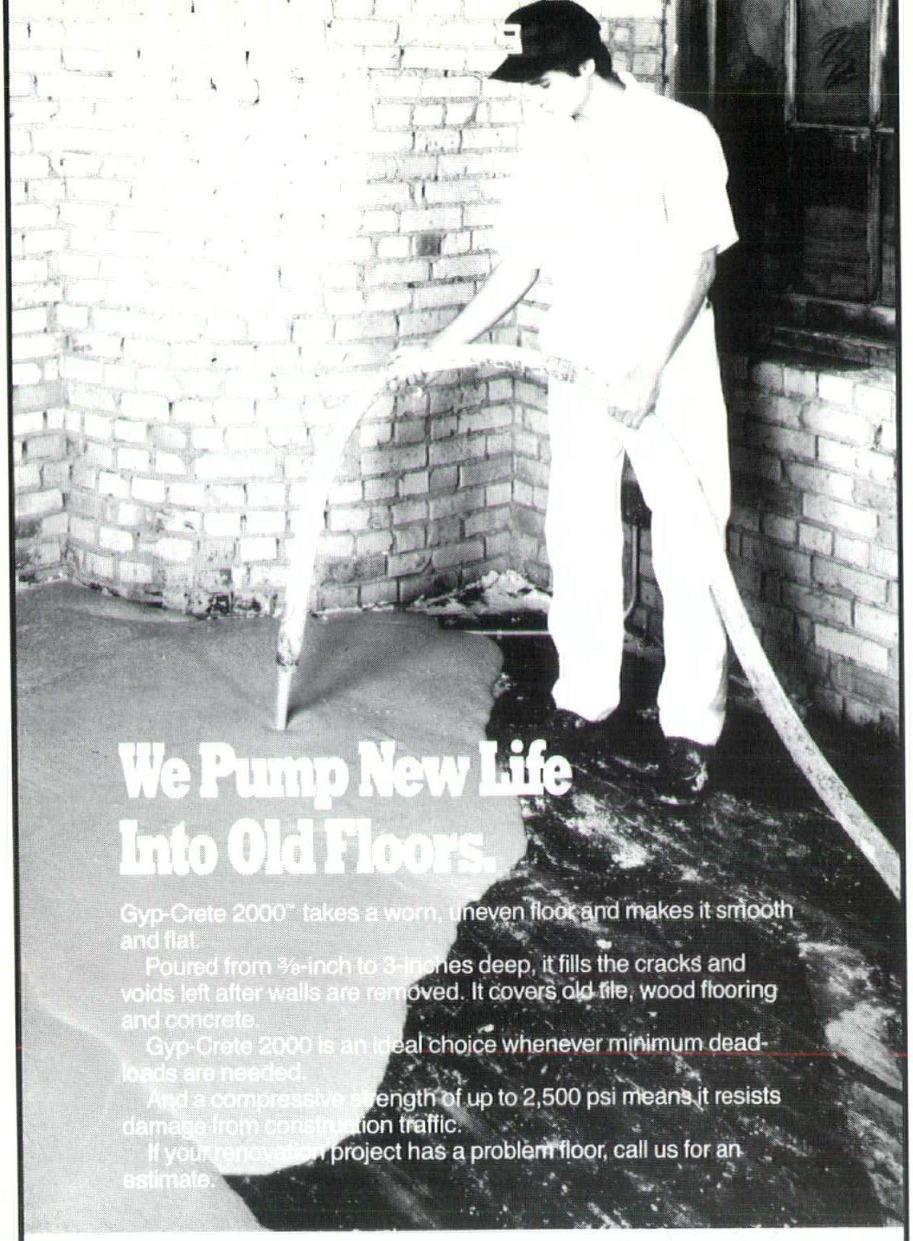
Steven Borsecnik, NE
Jackson I. Case, NW
John A. Davis, Jr., SW (Transfer)
Robert E. Droese, SE
J. Richard Fair, SW (Transfer)
Earl R. Harr, SE
Robert Heimerl, NE
Richard Hiler, SW
Lee A. Jorgensen, NW
Mark B. Kosobucki, NE
Jeff Mathews, SE
Roderick A. Nelson, NW
Brian J. Netzel, NE
Audrey Parks, SE
Brian J. Staples, SE
J. Eric Urtes, SW (Advancement)
Robert A. Vajgert, SE

Intern/Associate
Mark L. Hyde, SE
Dean Johnson, SW
Stephen H. Kassens, SE
Joseph J. Korom, SE
Cynthia R. Mueller, SE
Rosa Nelson, NE



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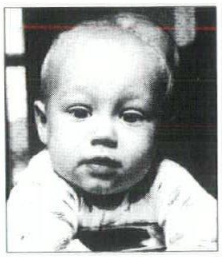

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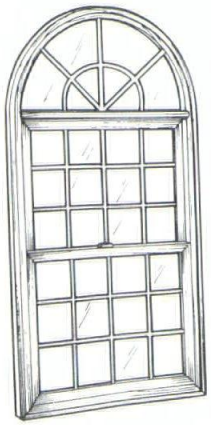

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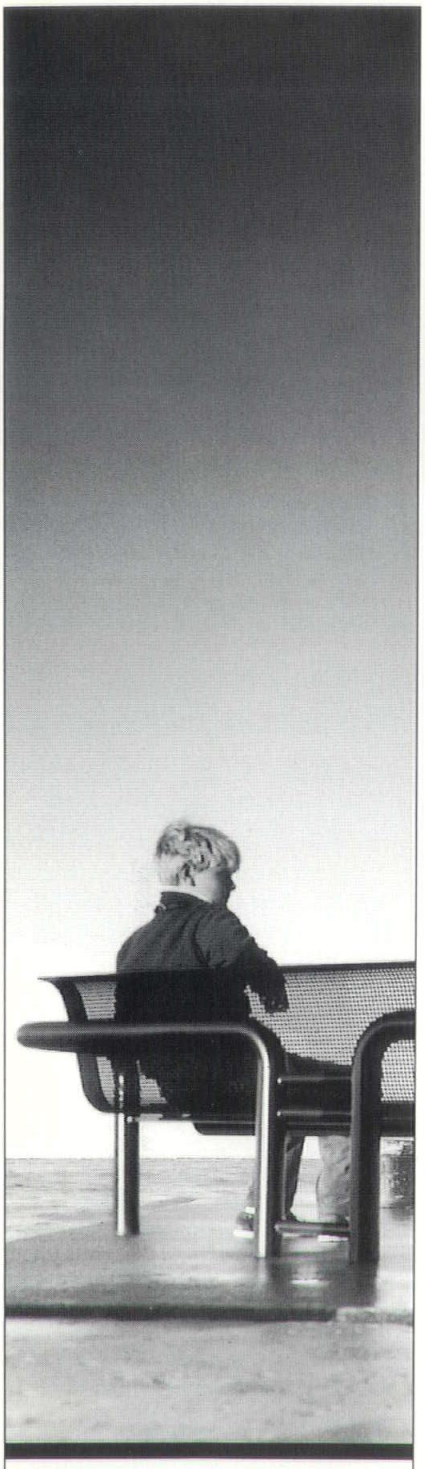

Bold and exciting! Two support styles, a variety of seating panels, and an innovative litter receptacle are the basis for the new Petoskey Group from LFI.
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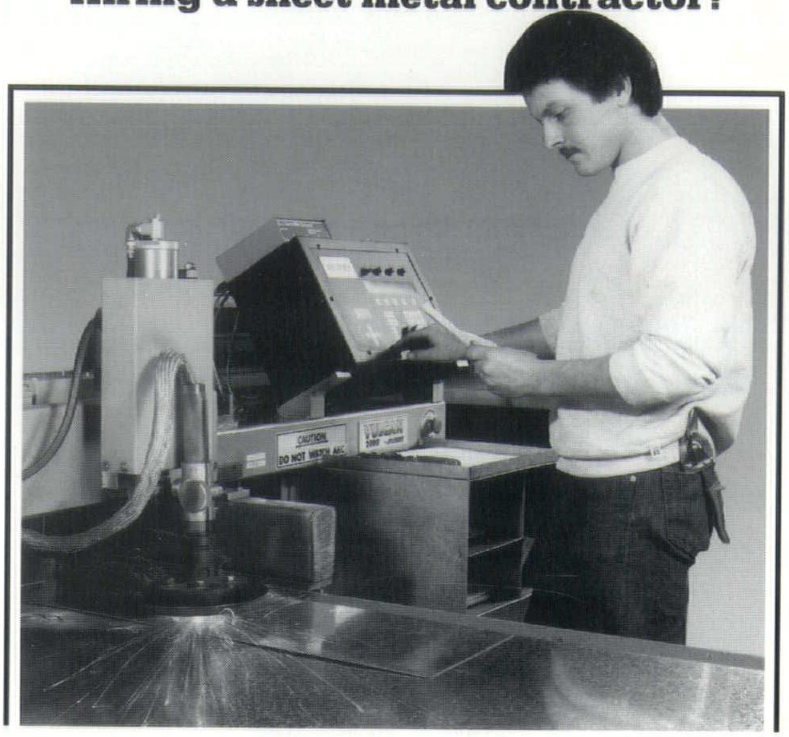

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American Wood Working Company, Montello, announces publication of their new 4-page full color capabilities brochure recognizing 100 years of continuous operation. From simple wood wedges to complex specialty items, American Wood Working has the equipment and capabilities to route, shape or mold many different parts to any specifications, in several varieties of woods.

Parts and components include wood wedges, wood plugs, wooden balls from 5/8" to 18" diameter, dowels from 1/8" to 2 1/4" diameter, turning of all shapes and sizes up to 7" diameter and 60" length, plus various specialty custom parts.

For more information and a copy of the new brochure, contact Ed Koelbl, President, American Wood Working Company, P.O. Box 335, 263 Church St., Montello, WI 53949. Phone (608) 297-2131. Fax (608) 297-7124.

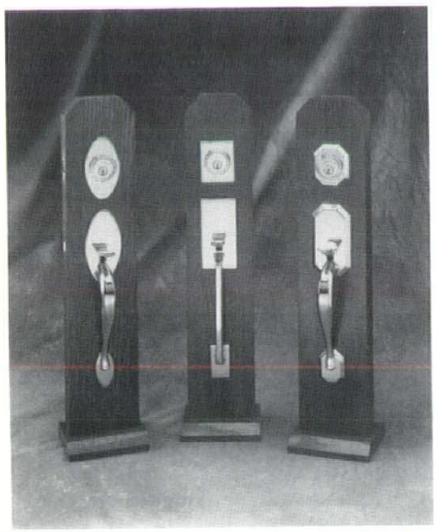
American WOOD WORKING CO.
- Since 1893 -

American Device Manufacturing Co. has introduced a new line of removable aluminum mullions for use with pairs of doors.

The mullion eliminates the need for vertical rod exit devices and permits the simple installation of rim exit devices. The new mullion is constructed of high-strength, heavy-duty extruded aluminum.

They are available in two sizes which will accomodate doors up to 8' high. Finish choices include standard aluminum and dark bronze. The mullions can be ordered with optional weather stripping and/or strike preparation.

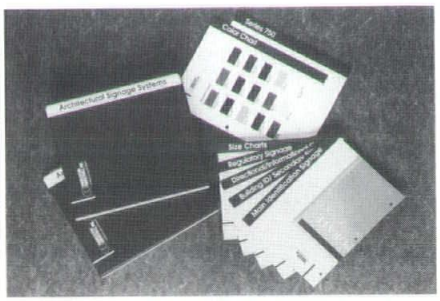
American Device manufactures a comprehensive line of exit devices and accessories, security hardware and postal specialties. For more information, contact American Device Manufacturing Co., Dorma Drive, Reamstown, PA 17567; phone 800-523-8483.



Master Lock Company is introducing three entrance handlesets with a revolutionary new finish that provides superior resistance to tarnishing, flaking and pitting—Durashine. In addition to its full lifetime mechanical warranty, Master Lock is providing a full 10-year finish warranty—virtually eliminating costly callbacks. The warranty of the Durashine finish allows builders to now include door hardware under their new home warranties. Remodelers and locksmiths can also include Master door hardware under any warranties they offer.

Durashine comes standard on the Richmond, which features an elegant oval face and curved handle; the Dallas, with a sleek rectangular face and handle; and the Plymouth, with an octagonal face and sweeping handle

For more information, write to Master Lock, P.O. Box 10367, Milwaukee, WI 53210.



Charleston Industries, Inc., a wholly owned subsidiary of **Petersen Aluminum Corporation**, is pleased to announce the availability of its new architectural binder. Designed to guide an architect/specifier through the typical signage requirements of a project, the binder includes sections on exterior and interior signage systems manufactured by CI. Also included in the architectural binder are sections on specifications, color and finishes, graphics options and ADA compliance applications. This new binder represents a comprehensive guide for choosing and specifying quality architectural signage products.

For more information, contact Charleston Industries, 955 Estes Avenue, Elk Grove Village, IL 60007, Phone (800) 722-0209.

Waupaca Elevator offers a full line of "custom" products. Special sized and shaped cabs to fit in virtually any reasonable sized shaft, as well as interior cab variations to match almost any decor are available...and most within the same production time period. Various woods and oil finishes add class, and brass accents provide a cab that is always in style and one that the owner can be proud of in the years to come.

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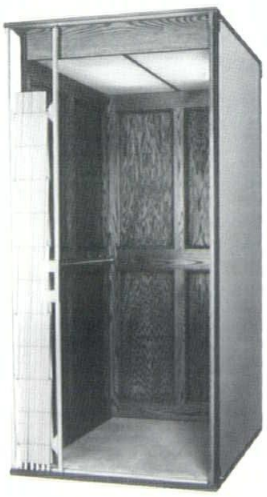

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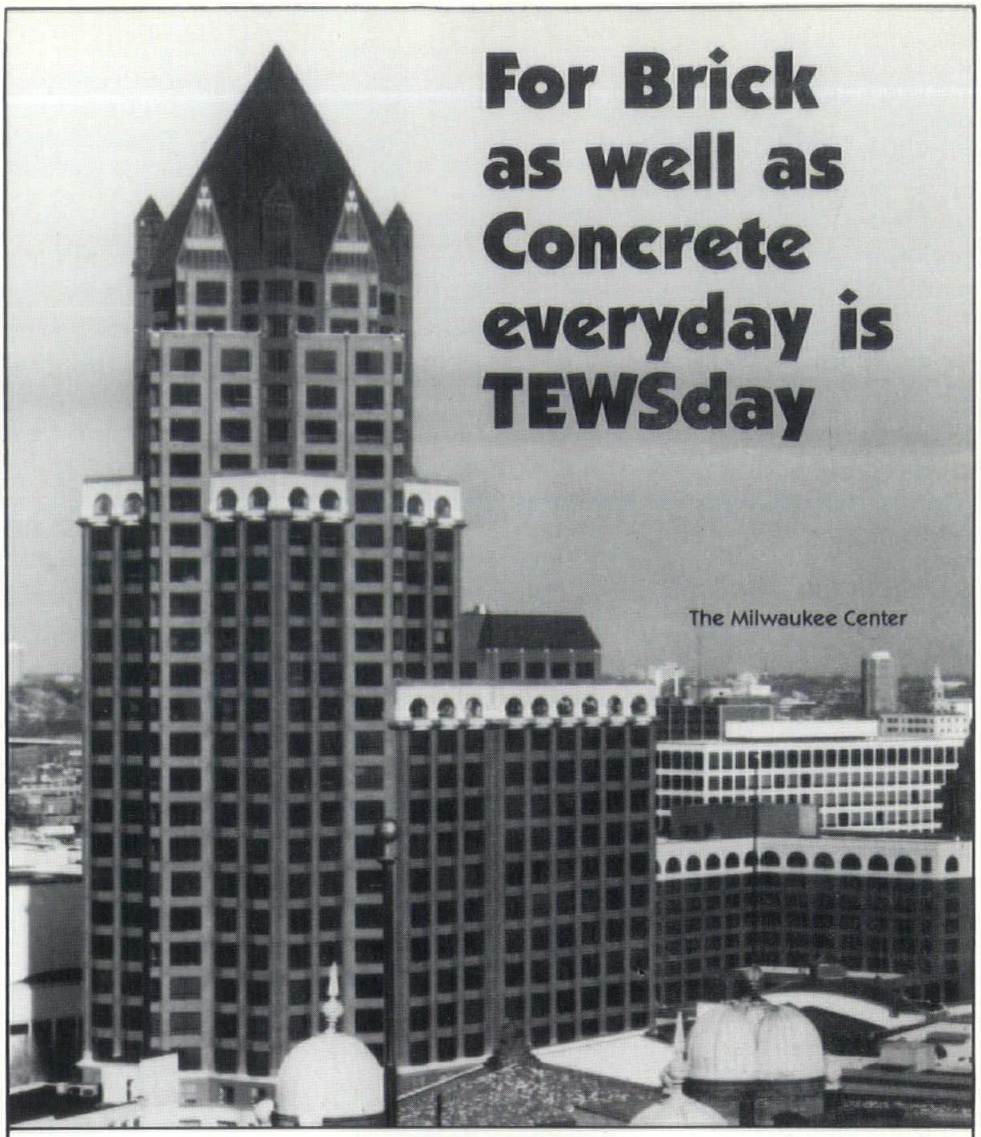

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